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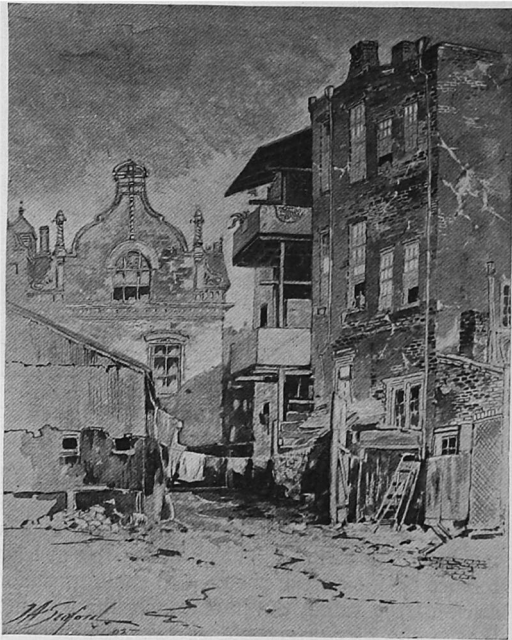
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THE NATIONAL ACADEMY OF DESIGN'S EIGHTY-FIRST ANNUAL EXHIBITION

The eighty-first annual exhibition of the National Academy of Design, New York, lately closed, savored too much of those that have preceded it in recent years to cause surprise or excite comment. The Academy was loyal to its traditions; the jury of acceptance adhered to its methods so long in vogue; the standard of admission — if any such were set — was conveniently within the requirements of the accustomed exhibitors; and as a result an air of dignified mediocrity, provocative alike of explanation and apology, pervaded the galleries. Great canvases — few, if any. Thoroughly good work — a fair sprinkling, as there was bound to be in a collection of 340 paintings and 10 pieces of sculpture. Passable pictures — many. Pictures to damn with faint praise, or not praise at all — more. The older academicians recounted the same old dreams they have told in paint so often before; and the younger — the saving element in the show — told fresher stories, not infrequently in pictorial phraseology that seemed a bit odd in juxtaposition with the more archaic expression of their elders. But, after all, perhaps the whole thing is a matter of taste — the older men sold as well as the younger, and the public seemed just as willing to take off their hats — if they didn't go through that formality at the door — to the pictures reminiscent of former friends as to those that had the earmarks of novelty.

One thing could not fail to impress those who had attended the shows of former years, and that



THE COURT
By John A. Seaford

was that many of the old and wonted names were missing from the catalogue. It wasn't that the owners had not been invited — the same conventional invitations went out to the same stereotyped lists. Many hinted and some spoke openly of defection; but, whether this were openly avowed or covertly expressed, the fact remained that the names were not there — Adams, Alexander, Beaux, Blashfield,



A GARDEN OF DREAMS
By Elliott Daingerfield

Bitter, Chase, Eakins, French, Grafly, Homer, Low, Murphy, Nehlig, St. Gaudens, Davis, Dessar, Du Mond, Isham, McEwen, Melchers, Pyle, Ranger, and many another. The absence of accustomed names might not have had a vital significance, but this at least it did imply — an indifference on the part of the men to exhibit. Had the artists had any lively sense of the value, the importance, the advantage of being represented, they — the jury of acceptance being willing — would have been there.

And, as pointed out in a recent issue of BRUSH AND PENCIL, what an odd aggregation the academy is apt to get together for its jury of selection.

The whole alphabet had practically had its inning last year. This year the academy wound up the list with Weldon, Whittredge, Wiles, and Yewell, and had to start over again on the weary line of letters to make up the conventional seven. The A's didn't count, but the B's filled the bill, Barse, Beckwith and Bitter making up the quota. Of the three A's, Abbey was in England and Adams and Alexander were members of the Council — hence all were exempt or disqualified. Of the B's, Cecelia Beaux was a woman — a *persona non grata* on account of sex — and Benson and Blashfield were counted out for some reason, personal or otherwise. Next year, irrespective of desirability or competency, the Academy will start with Brevort and run through the B's and C's with a bare chance of landing into the D's! We are pretty sure to have J. G. Brown, time favoring, and Mr. Carnegie's protege, Howard Russell Butler.

Little fault, perhaps, can be found with the disposition of the prizes. The Thomas B. Clarke prize was awarded to Hugo Ballin for his "Mother and Child," a charming canvas. Of the three Hallgarten prizes the first had been awarded to De Witt M. Lockman for his "Partiality," a large horse subject, vigorously executed. Afterward, however, it was discovered that the artist had passed the conditional age limit of thirty-five. In point of fact he had started the picture when thirty-five, but was a few weeks beyond that age when he completed it. Under the circumstances it was considered wiser to eliminate the prize entirely, as no artist would be complimented by receiving it after it had been awarded to another. The second and third Hallgarten prizes went to C. W. Hawthorne for a still life and to Clark Voorhees for his "Spring Afternoon." J. Alden Weir won the Inness gold medal with "The Pasture." and F. W. Benson the Proctor prize with a portrait of a young woman. Of all the prize winners the one to remain most distinctively in mind is, perhaps, Hawthorne's superb still life, which is undoubtedly one of the best things this able and conscientious artist has produced.

For the rest a cursory survey will suffice. F. W. Benson's portrait of a lady in gold and gray was highly manneristic and eccentric in arrangement and illumination. Many marveled why it should receive the Thomas R. Proctor prize as the best portrait in the exhibition. Mr. Vonnoh's "In Costume," a portrait of a great lady attired in a heliotrope creation, was vaguely reminiscent of Watteau. Mr. Vonnoh, as pointed out while the exhibition was on, is not particularly happy in his departure from the deeper harmonies he generally affects. Mr. Coffin's spacious February sunrise; two little color sketches by Salvatore Anthony Guarino; Louis Aikin's picture of Indians in a pueblo street; a clever interior by Irving Wiles; Gifford Beal's "Summer Seas," an attractive study; Childe Hassam's "October in New England;" George Maynard's realistic portrait of himself; John F. Weir's picture of the Church of San Francesco at Assisi; F. S. Church's "The Shepherdess," a venture on a scale larger than he usually permits himself, fixed themselves in memory by their various merits, as did also the contributions of Bruce

Crane, Henry B. Snell, J. C. Nicoll, Thomas Moran, A. Y. Van Laer, and Carroll Beckwith. Paul Dougherty's "The Evening Tide;" Martin Borgord's "Lammert," an excellent portrait head; George Elmer Browne's "The White Cloud," full of feeling; Edward Dufner's "A Corner of My Studio, Paris," a delightful little picture; Irving R.



THE POOL

By H. Bolton Jones

Wiles's portrait of Henry Wolf, the engraver; Walter Shirlaw's "Street Scene, St. Brieuc, Bretagne," with unusual qualities; Leonard Ochtman's characteristic landscape, "Summer Morning," and Lorenzo Hatch's "The Hills of Dorset," notable because of its simplicity, were likewise among the more important works. One should also mention Sargent's portrait of his fellow-painter William Thorne; Orlando Rouland's effective por-

trait of Miss Gertrude Hall ; portraits by Mr. Smedley, Victor D. Hecht, Robert Henri, and Florence Carlyle ; Alden Weir's sunny landscape, which received the Inness medal ; Hugo Ballin's idyllic "Mother and Child," which won him the Clarke prize ; Carlsen's "The Wind in the East," breakers upset by the gale yet driving against the cliffs ; Woodbury's picture — or study — of the sea pressing into a cove ; a naval combat by Carleton T. Chapman ; a large portrait by Robert Henri ; Charles Caryl Coleman's "Town of Capri — Early Moonlight," very poetic in feeling ; F. de Haven's strong "Nightfall," ; David Ericson's "Nativity," which represents both the shepherds and the kings in adoration ; two excellent studies by Petersen ; a fanciful portrait by Albert Herter ; J. Mortimer Lichtenhauer's "A Vision of the Sea," a large decorative piece ; Charles Warren Eaton's picture of the sweep of a canal at Bruges ; Koopman's "Street Scene" in winter, vigorously painted ; portraits by Tarbell, Frankes, Florian, and Bryson Burroughs, and an interesting profile head of Maxfield Parrish by Kenyon Cox.

On the whole, as a local reviewer stated, the show, while uncommonly featureless, was as interesting as the run of academies. The signal merit of the few pieces of sculpture shown made one long for the day when it would be possible to break the monotony — and mediocrity — of easel pictures by displaying as well mural painting and the best of the year's output in sculpture.

When the exhibition of the academy closed the sales amounted to more than \$10,000. The highest price, \$1,000, was paid for F. S. Church's "Shepherdess," Paul Dougherty's "The Evening Tide," and Charles Warren Eaton's "November in Connecticut" brought \$800 each ; H. Bolton Jones's "The Pool" and Thomas Moran's "Entrance to Grand Canal, Venice," \$650 each ; William H. Hyde's "The Green Bowl," \$525, and H. M. Walcott's "Her Busy Day" and Irving Wiles's interior and Bruce Crane's "November Afternoon," \$500. Other pictures sold were by Salvatore Guarino, W. H. Drake, E. I. Henry, F. K. M. Rehn, A. T. Van Lear, Edward Dufner and M. Jean McLane. Frederick G. R. Roth's sculpture "Drinking Rhinoceros" also was sold.

C. E. TOWNSEND.

